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Felix Mendelssohn (1809-1847) wrote Six Sonatas for Organ, Opus 65, published in 1845. Fugal procedures are a predominant feature in these sonatas. With the exception of two independent fugues, the Mendelssohn sonatas represent an instance in composition where monothematic-form techniques and multi-thematic form techniques are used within the same movement.

An examination of the Mendelssohn sonatas was made in an attempt to discover how Mendelssohn uses fugal procedures in multi-thematic forms. The study reveals that Mendelssohn uses fugal procedures within the context of sonata-allegro form and ternary form. The use of fugal procedures within the sonata-allegro form is represented in the first movement of the First Sonata. Its use in the ternary form is found in the first movement of the Third Sonata and the first and fourth movements of the Fourth Sonata.

The study reveals that the first movement of the First Sonata is a modified fugue in sonata-allegro form. This relationship of fugal procedures and sonata-allegro form poses a fundamental problem of fugal continuity. Accordingly, cadences play an important role in this movement. The basic outline of the tonal structure of the movement was found to be that of sonata-allegro form. The type of punctuation normally associated with sonata-allegro form is modified to allow for fugal continuity.

The use of fugal procedures in the ternary form movement presented a slightly different picture from that of its use in the sonata-allegro form movement. The study suggests that the primary concern involved textural transition. Fugal procedures in the ternary form movements share a common element. It is the B section in which fugal procedures are found. The imitative process is initiated in the A sections which contain passages of imitation. No change of tonality occurs at the point of transition from A to B. In the case of the first movement of the Fourth Sonata where there is a change of key, distinctive contrapuntal writing does not occur until the B section has been underway for some time. When moving from the B section to the return of A, the B section gradually assumes a more homophonic character. There is a decrease in the rhythmic activity. In all cases the fugal thought continues into the return of A by virtue of the thematic combination of A and B.

The study indicates that specific modifications and adjustments take place in the multi-thematic forms in the Mendelssohn sonatas in which fugal procedures occur.

FUGAL PROCEDURES IN THE MENDELSSOHN ORGAN SONATAS

by

Charlotte Alston

A Thesis Submitted to
the Faculty of the Graduate School of
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Approved by

Josh M. Jarrett
Thesis Adviser

APPROVAL SHEET

This thesis has been approved by the following committee of the Faculty of the Graduate School at The University of North Carolina at Greensboro.

Thesis Adviser Jack M. Jarrett

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Aug. 30, 1968
Date of Examination

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INTRODUCTION

The designation of fugue as a procedure rather than a form represents a point of view expressed by such authorities as Manfred Bukofzer, George Oldroyd, Hans T. David and Arthur Mendal, Douglass Green, and Robert Erickson.[1] Fugal technique, most especially in the hands of J. S. Bach (1685-1750), represents the most advanced expression of the development and expansion of a single musical idea during the seventeenth century.[2] Concerning this process Karl Eschman states:

> . . . given a musical idea, there are three fundamental procedures which may be used, if a form of some type is to result: (1) we may repeat the idea with a difference (variation); (2) we may develop some part or all of the idea in a process of germination, induced by its inherent potentiality acting within its environment (the environment in the Sonata-form is in part, at least furnished by conflict and contrast with other

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[1]Manfred F. Bukofzer, Music in the Baroque Era (New York: W. W. Norton and Company, Inc., 1947), p. 361. George Oldroyd, The Technique and Spirit of Fugue (London: Oxford University Press, 1948), p. 1. Hans T. David and Arthur Mendel, The Bach Reader, Revised Edition (New York: W. W. Norton and Company, Inc., 1966), p. 30. Douglass M. Green, Form in Tonal Music (New York: Holt, Rinehart and Winston, Inc., 1965), p. 250. Robert Erickson, The Structure of Music (New York: The Noonday Press, 1955), p. 138. Donald Francis Tovey, The Forms of Music (Cleveland, Ohio: The World Publishing Company, 1956), p. 36 states that "fugue is a texture the rules of which do not suffice to determine the shape of the composition as a whole."

[2]Willi Apel, Harvard Dictionary of Music (Cambridge, Massachusetts: Harvard University Press, 1947), p. 285.

> musical ideas), and (3) we may imitate and extend its ramifications in a horizontal structure of more than one stratum; that is, we may present the idea in contrapuntal 'flight' or fugue.[3]

There was a noticeable decline in the number of fugues produced after the death of Bach. However, multi-movement works, such as the sonata of the eighteenth, nineteenth and twentieth centuries, demonstrate continuing use of fugal techniques.[4]

The essential quality of fugal writing is a "continuous expansion of a single musical idea."[5] In this sense, fugue is monothematic. Wallace Berry defines a monothematic work as

> . . . one based essentially on a single theme (as is any theme with variations, except where there is a double theme). Therefore it relies upon devices of variety other than that of material thematic contrast as afforded by the use of two or more contrasting themes or thematic complexes, usual in rondo and single-movement sonata forms.[6]

The use of contrasting thematic material is one of the characteristic features of sonata-allegro form as discussed by William Newman.[7] In this sense, sonata-allegro form is multi-thematic.

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[3]Karl Eschman, Changing Forms in Modern Music (Boston, Massachusetts: E. C. Schirmer Music Company, 1945), p. 150.

[4]Imogene Horsley, Fugue History and Practice (New York: The Free Press, 1966), pp. 364-365.

[5]Erickson, op. cit., p. 124.

[6]Wallace Berry, Form in Music (Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1966), p. 169.

[7]William S. Newman, The Sonata in the Classic Era (Chapel Hill: The University of North Carolina Press, 1963), p. 116.

Felix Mendelssohn (1809-1847) wrote Six Sonatas for Organ, Opus 65, published in 1845. Fugal procedures are a predominant feature in these sonatas. One-third of the movements of the sonatas make extensive use of these procedures. With the exception of two movements which are independent fugues, the Mendelssohn sonatas represent an instance in composition where monothematic-form techniques and multi-thematic-form techniques are used within the same movement.

Most authorities agree that with the exception of the Third sonata, the Six Sonatas for Organ were composed between August 1844 and January 1845. Two sources disagree.[8] The work resulted from a commission by the English publishers Coventry and Hollier to compose three voluntaries for the organ.[9] The reason Mendelssohn decided to call his work sonatas rather than voluntaries needs mention.[10] One thing is definite; it was a decision

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[8]Orlando Mansfield, "Some Characteristics and Peculiarites of Mendelssohn's Organ Sonatas," The Musical Quarterly, III (July, 1917), p. 562, gives the date December 1844-January 1845. The Edwin F. Kalmus edition of Organ Works of Felix Mendelssohn, (New York, n. d.), p. 52, gives 1839-44 for the Second and Third sonatas.

[9]Eric Werner, Mendelssohn: A New Image of the Composer and His Age, translated from the German by Dika Newlin (New York: The Free Press, 1963), p. 425

[10]Willi Apel, Harvard Dictionary of Music (Cambridge, Massachusetts: Harvard University Press, 1947), p. 811, defines Voluntary as "English organ pieces to be played in connection with the church service . . . . During the 17th and 18th centuries the voluntary changed in pace with the general changes of style, incorporating elements of the prelude, toccata, operatic aria, suite, sonata, etc., and frequently exceeding by far the limitations of proper church style."

initiated by Mendelssohn. This is apparent from the Mendelssohn-Coventry correspondence quoted below:

Frankfort, August 29, 1844

> I have been very busy about the organ pieces which you wanted me to write for you, and they are nearly finished. I should like to call them 3 Sonatas for the organ, instead of Voluntaries. Tell me if you like this title as well; if not I think that the name of Voluntaries will suit the pieces also. The more so as I do not know what it [voluntary] means precisely.[11]

May 1, 1844

> I beg you will let me know whether a letter which I wrote to you some weeks ago has reached you or not. It contained the communication that I had written a kind of Organ-School in six sonatas for the instrument, and the question whether you would like to have the whole work or only half of it.[12]

May 26, 1845

> I have no objection to your dividing my sonatas into books. I am only glad to see that they are to appear altogether at your house. I even think it would be well to sell them separately, if somebody wants to buy them so; but it must always be with the title 'Six Sonatas, etc., Nos. 1, 2 etc.' . . . I attach much importance to these sonatas, (if I may say so of any work of mine), and accordingly wish them to be brought out as correctly as possible.[13]

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[11] G. Selden-Goth, Editor, Mendelssohn's Letters (New York: Pantheon Books, Inc., 1945), p. 36.

[12] Ibid.

[13] Ibid.

Other than the fact that Mendelssohn did not have a clear understanding of the term voluntary, this writer found no additional information which would indicate the reason for Mendelssohn's choice of terms. The completed work, published as Six Sonatas for Organ, was dedicated to Dr. F. Schlemmer, a lawyer-friend of Mendelssohn's who subsequently became a relative by marriage.[14] The first advertisement of the work carried the additional title, Mendelssohn's School of Organ Playing, but this title was later withdrawn by the composer.[15] Eric Werner[16] states that from the beginning the Mendelssohn sonatas were "widely recognized and performed"; F. G. Edwards,[17] however, comments that the sonatas were slow in becoming known in England.

In a letter to Mendelssohn, dated October 22, 1845, Robert Schuman wrote:

> . . . Only the other day we became quite absorbed in your Organ Sonatas, unfortunately only at the piano, but without the title-page we should have found out that they were from you. And yet you are always striving to advance still more, and for this reason you will ever be an example to me. These intensely poetical new ideas-what a perfect picture they form in every sonata! In Bach's music I always imagine him sitting at the organ, but in yours I rather think of St. Cecilia touching the keys; . . . . Above all, Nos. 5 and 6 seem to me splendid . . . .[18]

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[14]F. G. Edwards, "Mendelssohn's Organ Sonatas," The Musical Times, Vol. XXXXII (December, 1901), p. 4.

[15]Werner, op. cit., p. 425.

[16]Werner, op. cit., p. 425.

[17]Edwards, op. cit., p. 5.

[18]Edwards, op. cit., p. 4.

Certain facts of a more contemporary nature suggest the status of the Mendelssohn sonatas. An editorial in the Diapason noted a trend in the increasing use of Mendelssohn's organ works, especially the Sixth Sonata, by major recitalists.[19] Eric Werner includes the organ sonatas in his listing of the most frequently performed works of Mendelssohn.[20]

In an historical sense, the Mendelssohn sonatas are of some significance. Following the death of Bach, there was a striking decline of interest in the organ and organ music.[21] The chief factor which influenced this circumstance was the general decline of polyphony. The general decline of polyphony resulted from a change in musical taste.[22] The organ is by nature a polyphonic instrument and " . . . by its associations, religious."[23]

The change in musical style " . . . caused a shift in the repertory of keyboard music; the old types--the cantus firmus settings, the imitative contrapuntal works, the toccatas, and so forth gave way, to be replaced by the single genre capable itself of great variety, the sonata."[24]

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[19]E. Gruenstein, "Mendelssohn Revised," Vol. XXXXVI, Diapason (March, 1955), p. 20.

[20]Werner, op. cit., p. 514.

[21]F. E. Kirby, A Short History of Keyboard Music (New York: Free Press, 1966), p. 144.

[22]Donald Jay Grout, A History of Western Music (New York: W. W. Norton and Company, Inc., 1960), pp. 414-415.

[23]E. Harold Geer, Organ Registration in Theory and Practice (Glen Rock, New Jersey: J. Fisher and Bros., 1957), p. 285.

[24]Kirby, op. cit.

No organ sonata, however, was written by a major composer of the Classical period. Mozart's Epistle Sonatas, in which the organ is used as only one of the more important instruments, are not being considered, since they are single-movement ensemble compositions rather than cycles.[25]

Rudolph Kremer makes a point of saying that of the twenty-eight German organ sonatas published from 1845 through 1864 only three had movements in sonata-allegro form - the first and fourth of the Mendelssohn sonatas, and an organ sonata published about 1855 by Johann Gottlob Topfer. He gives the following analysis of the sonata-allegro form movements in the Mendelssohn work.[26]

SONATA I FIRST MOVEMENT

Measures	
1 - 10	Introduction
11 - 59	Exposition
60 - 90	Development
91	Recapitulation

SONATA IV FIRST MOVEMENT

1 - 47	Exposition
48 - 61	Development
62	Recapitulation

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[25]William S. Newman, The Sonata in the Classic Era (Chapel Hill: The University of North Carolina Press, 1963), pp. 495-498.

[26]Rudolph Kremer, The Organ Sonata Since 1845, Washington University Ph. D. dissertation, 1963, (Ann Arbor, Michigan: University Microfilms, Inc., 1963), pp. 3-5.

Eric Blom considers the Mendelssohn sonatas "examples of independent thought working in a relatively untried field . . . ."[27] E. Harold Geer evaluates the sonatas as follows:

> Mendelssohn's sonatas are the first successful attempt to write cyclical works for the organ, corresponding to the sonatas of Hadyn, Mozart, and Beethoven . . . . The sonatas contain elements of both the fugue and sonata form . . . Mendelssohn's solution of the problem of the organ sonata pointed the way for succeeding generations. Other trends appeared, and later works sometimes included one or more movements in the sonata form; but that form is usually modified - adapted to the organ idiom. In the best examples the composer has managed to employ polyphonic procedures within the framework of the classical form.[28]

The purpose of this study is to examine the Mendelssohn sonatas in an attempt to discover how Mendelssohn uses fugal procedures in multi-thematic forms, specifically sonata-allegro and ternary, and to ascertain to what extent modification and adjustment of each form takes place.

A complete formal and harmonic analysis of the Mendelssohn sonatas was made. Two editions were used: Oeuvres Complete pour Orgue de Felix Mendelssohn, S. Bornemann, editor, Paris, 1948 and Organ Works of Felix Mendelssohn, Edwin F. Kalmus, editor, New York, n. d.

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[27]Eric Blom, Groves Dictionary of Music and Musicians, 10 vols., (New York: St. Martin's Press, 1954), p. 905.

[28]Geer, op. cit., pp. 286-287.

Adequate material on fugal procedure is available. Several of the sources which are generally considered authoritative are included in the bibliography. The aspect of the use of fugal procedure in multi-thematic forms, however, is generally not discussed beyond the point of defining the term fugato. The exception found by this writer is Imogene Horsley who includes a short discussion on "Fugue in Homophonic Forms" in her book, Fugue History and Practice.[29] John V. Cockshoot's Fugue in Beethoven's Piano Music is also a valuable source.[30] A need seems to suggest itself for an organized body of material regarding this important aspect of fugue.

A number of random remarks about the Mendelssohn sonatas were found. Very little specific material of an analytical nature about the Mendelssohn sonatas can be found. The two sources which appeared most relevant were not available to the writer.[31] Material specifically directed to the concern of this thesis was not found.

A system of abbreviated reference to the sonatas is used throughout the thesis. Roman numerals are used to designate the number of the sonata, and Arabic numerals to designate the number of the movement and measure; e. g., III-2-32 refers to the Third Sonata, second movement, measure 32.

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[29]Horsley, op. cit., pp. 293-296.

[30]John V. Cockshoot, Fugue in Beethoven's Piano Music (London: Routledge and Kegan Paul, 1959).

[31]J. W. Hathaway, An Analysis of Mendelssohn's Organ Works (London: 1908). Charles Pearce, Mendelssohn's Organ Sonatas (London: 1902).

CHAPTER I

HISTORICAL SUMMARY OF FUGAL PROCEDURES IN HOMOPHONIC FORMS

From the time of the Renaissance to the present, imitation, as a compositional technique, has been used as a means of weaving polyphonic fabrics. It has served as a method for building sections of a composition or complete movements.

Fugue is a specific manifestation of the imitative process. Its contrapuntal approach has survived, although there have been considerable changes in musical taste and style.[1] Imogene Horsley said:

> The strongly fixed tradition of the fugal exposition was one of the reasons why fugue survived where other forms dropped out . . . . It adapted easily to the tonal conventions of these different times. It was also based on a short theme, and, during these four centuries, thematic organization of a piece was the dominant way of composing. Moreover, since the continuation beyond the exposition was never rigidly fixed, fugue was adaptable to many situations.[2]

The seventeenth and early eighteenth centuries witnessed a rapid development in the independent instrumental fugue. The structure of the exposition was finalized during this period.[3]

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[1]Erickson, op. cit., pp. 138-141.

[2]Horsley, op. cit., pp. 362-363.

[3]Ibid.

It was also during this time that another significant formal development occurred in relationship to the fugue as a separate piece.

> The simple fuga, an exposition with an extension based on its theme, became expanded by the insertion of developmental episodes between restatements of the theme so that by the eighteenth century, 'a fugue' was a fairly long piece that was based on relatively fixed principles. . . .[4]

Perhaps the greatest single challenge to fugal procedure, as a way of composing, was the emergence of the homophonic style of writing toward the middle of the eighteen century. This approach to composition advocated the predominance of a single melody with an accompaniment that provided harmonic background. In some respects, homophonic writing can be interpreted as a reaction to the older contrapuntal style.

> For composers of the generation of J. J. Quantz (1697-1773) and J. S. Bach's sons, the two styles were to be kept apart, not combined in the same piece. Marpurg, however, dedicated his fugue treatise to G. P. Telemann, Bach's famous contemporary, who he felt has proved in his work that the two styles were compatible.[5]

A growing concept of fugue as a free technique, rather than as an exclusive conventionalized form, gradually developed. Fugue, more and more, became a technique incorporated into

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[4]Horsley, op. cit., pp. 362-363.

[5]Ibid., p. 374.

prevailing homophonic compositions.[6] This invited a developing relationship between the two styles. For example, it has been speculated that Beethoven's late period piano sonatas, Op. 101, 106, 110, and 111, were aimed at a conscious attempt to find means which would represent a highly integrated relationship of sonata principles and fugal procedures.

> That Beethoven's last period sought a coalition of the Sonata and the Fugue is a well-known generalization . . . . This presents either a general enrichment of texture (Op. 111), or the use of canonic and fugato sections and complete fugues (Op. 106).[7]

These Beethoven sonatas make considerable use of fugal texture. The final movement of Op. 106 is a rather elaborate and complex example of the use of contrapuntal devices. Here, the theme undergoing fugal treatment is presented in some of the less frequently used forms. One section presents the theme in cancrizans, the inversion of the theme read backwards (mm. 143-165).[8]

Several important relationships between fugue and homophonic writing are represented in the Mendelssohn sonatas. Some multi-movement compositions of the eighteenth and nineteenth centuries have a self-contained fugue as one of the movements of

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[6]Horsley, op. cit., p. 374, considers the amalgamation of the galant style and the contrapuntal style to be an important accomplishment of Hadyn and Mozart.

[7]Karl Eschman, op. cit., p. 151.

a cycle. It is quite frequently a final movement. Instances of this use of fugal practice by Mendelssohn in the organ sonatas may be observed in the final movement of the Second Sonata and in the second movement of the Sixth Sonata.

Another relationship of homophonic and fugal procedure may be established by giving a fugal exposition to important thematic material previously heard in a homophonic setting. This procedure is used by Mendelssohn in the Sixth Sonata. The fugue subject is derived from the chorale which is stated homophonically in the introduction.

In a sonata-allegro form movement, the first thematic idea may be given a fugal exposition. In the Mendelssohn sonatas the first movement of the First Sonata is similarly treated.

A fugato may be used as the contrasting section of a ternary form movement. In the Mendelssohn sonatas this method of treatment of a contrasting section is used in the Third and Fourth sonatas.

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[8]Hugo Leichtentritt, Musical Form (Cambridge, Massachusetts: Harvard University Press, 1959), pp. 327-339.

CHAPTER II

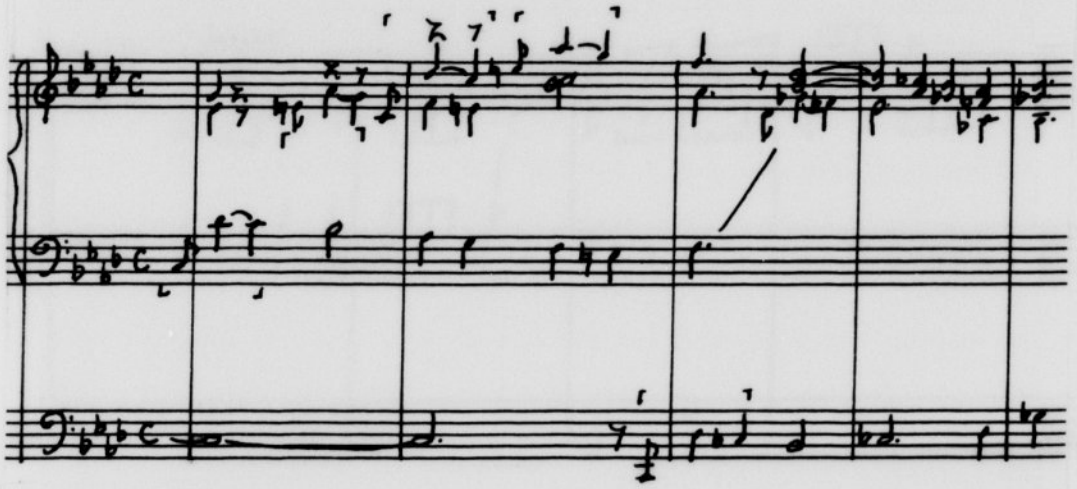
AN ANALYSIS OF FUGAL PROCEDURES IN THE SONATA-ALLEGRO FORM MOVEMENT IN THE MENDELSSOHN SONATAS

The multi-thematic movements in the Mendelssohn sonatas where fugal procedures occur are I-1, III-1, IV-1, and IV-4. I-1 is a sonata-allegro form movement. The remaining movements are in ternary form.

Because of the preponderance of fugal procedures in I-1, the most appropriate general description is that of a modified fugue in sonata-allegro form.

The fugal exposition in I-1 is preceded by a ten-measure introduction. One feature of this introductory section is of particular interest. In the following excerpt one can see an embryonic infiltration of fugal thought. This quality, in a sense, foreshadows the larger process to be developed throughout the movement.

Ex. 2-1. I-1: mm. 4-9.

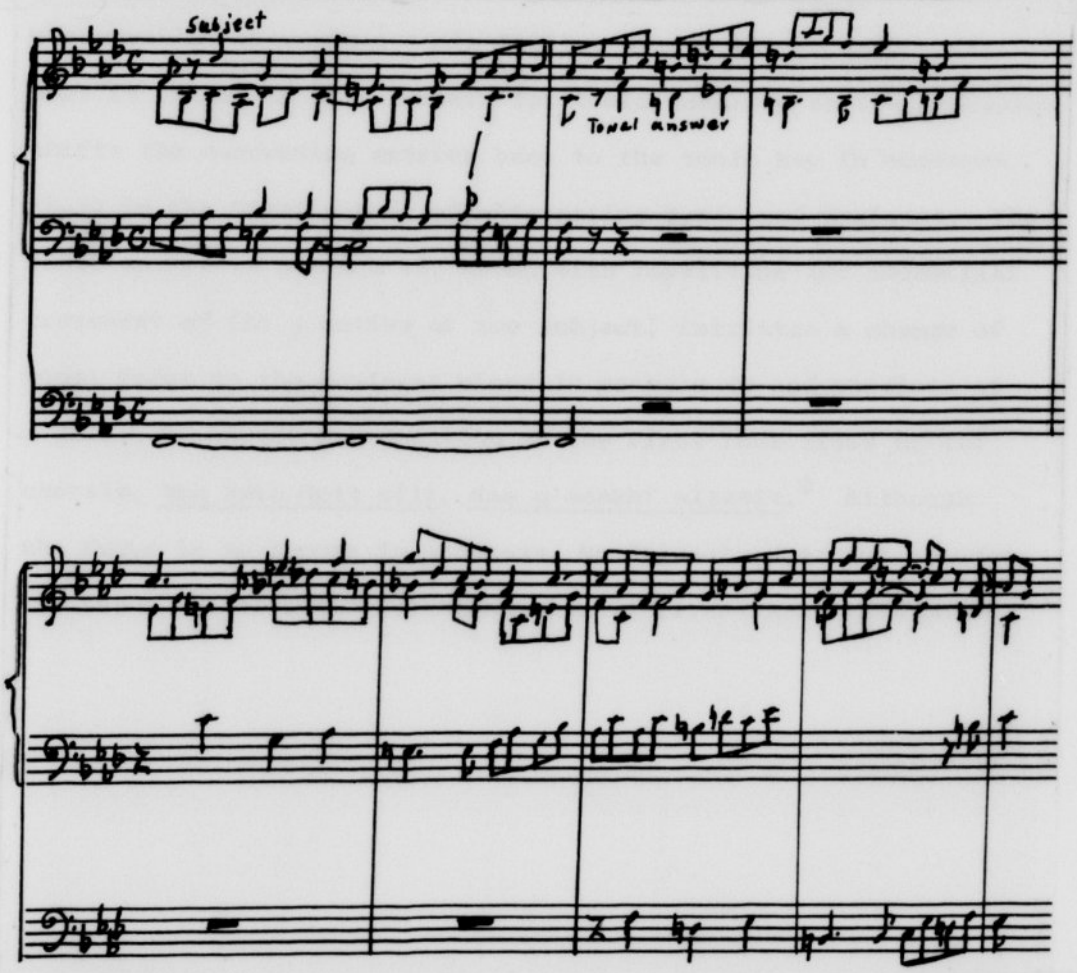


The subject of the fugue consists essentially of two motives.

Ex. 2-2. I-1: mm. 11-13.

The fugal exposition follows traditional tonal procedures in its statement of subject and answer. It is to be observed that voice parts are continuous from the introduction through the initial entry of the subject. This continuous movement of the voices represents one of the techniques of binding the introduction and the exposition.

Ex. 2-3. I-1: mm. 11-19.



Following the first set of entries, the fugue begins to expand. In measures 21-29, five restatements of the subject are presented. The first two entries are on the major III and VI successively, the sum of which reflects a temporary major tonality. This brief digression may be considered normal since tonality

generally fluctuates in monothematic forms.[1] If allowed to proceed in this fashion for too long a period of time, however, the preservation of overall tonic feeling stands in jeopardy. Perhaps it is out of this concern for tonic tonality that Mendelssohn shifts the succeeding entries back to the tonic key in measures 25-30 in the fugal manner of alternating tonic and dominant. The fifth entry, in measure 28, along with repetition and sequential treatment of the a motive of the subject, initiates a change of tonal focus to the dominant minor in measure 40 and consists of a phrase-by-phrase presentation of the first four lines of the chorale, Was mein Gott will, das g'scheh' allzeit.[2] Although the fugue is no longer in progress, Mendelssohn does not abandon the fugue subject. the following example illustrates this point.

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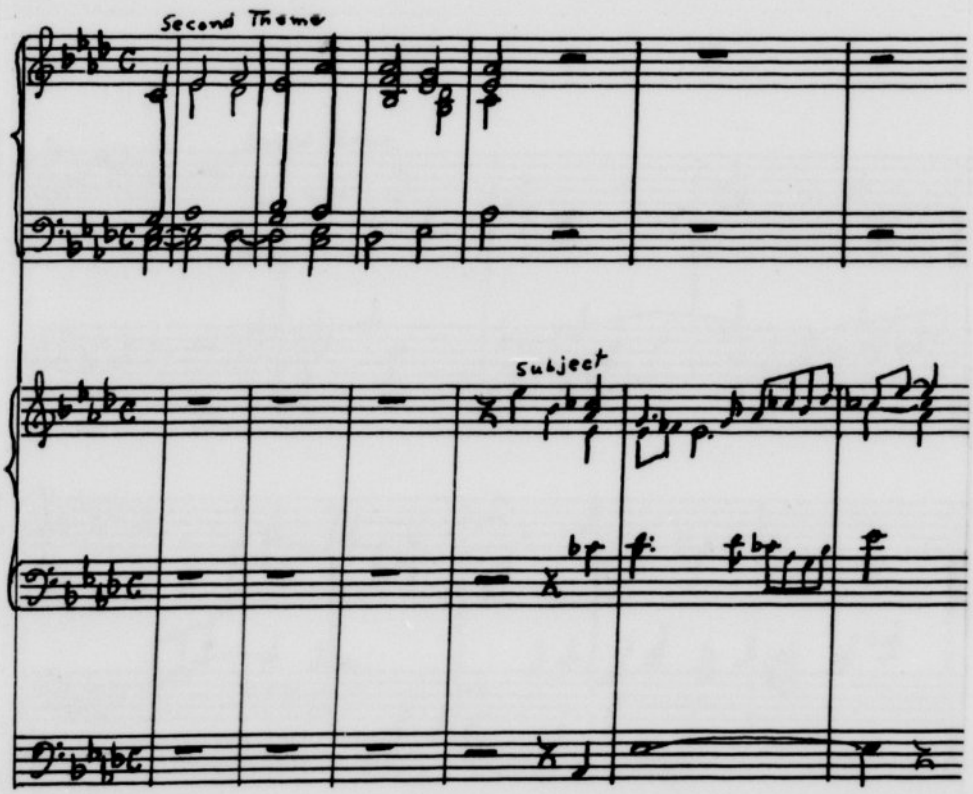
[1]William S. Newman, Understanding Music, Second Edition (New York: Harper and Brothers, Publishers, 1961), p. 290.

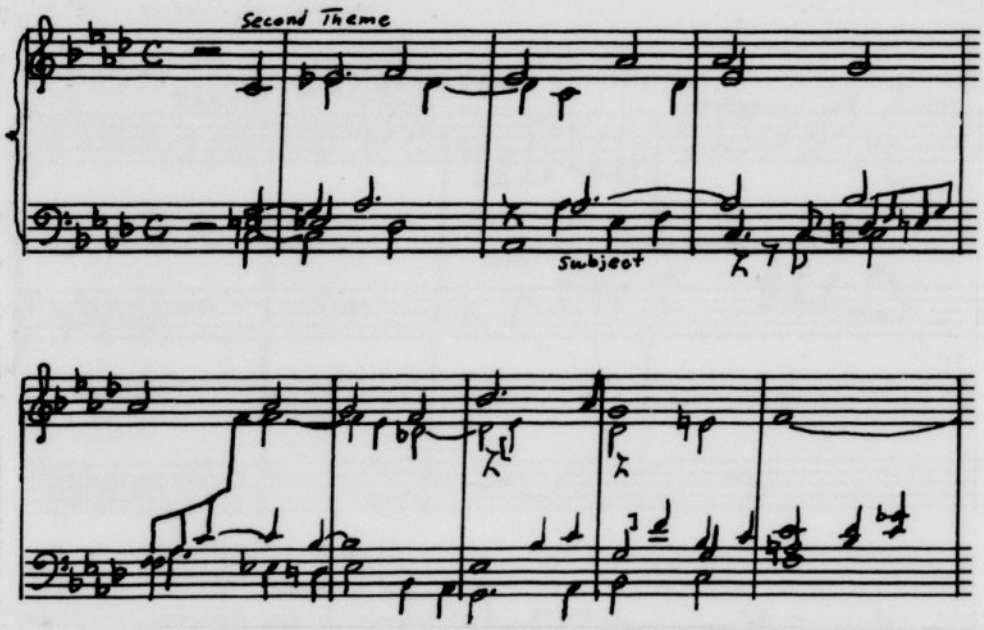
[2]F. G. Edwards, "Mendelssohn's Organ Sonatas," XXXXII The Musical Times (December, 1901), p. 798, states that the chorale is of French origin and dates back to the sixteenth century. Mendelssohn gave the name of the chorale in his autograph of the First sonata.

Ex. 2-4. I-1: mm. 40-46.



At measure 52, the fugue subject re-asserts itself. Here Mendelssohn chooses to forego the previous alternating relationship. The themes are combined.

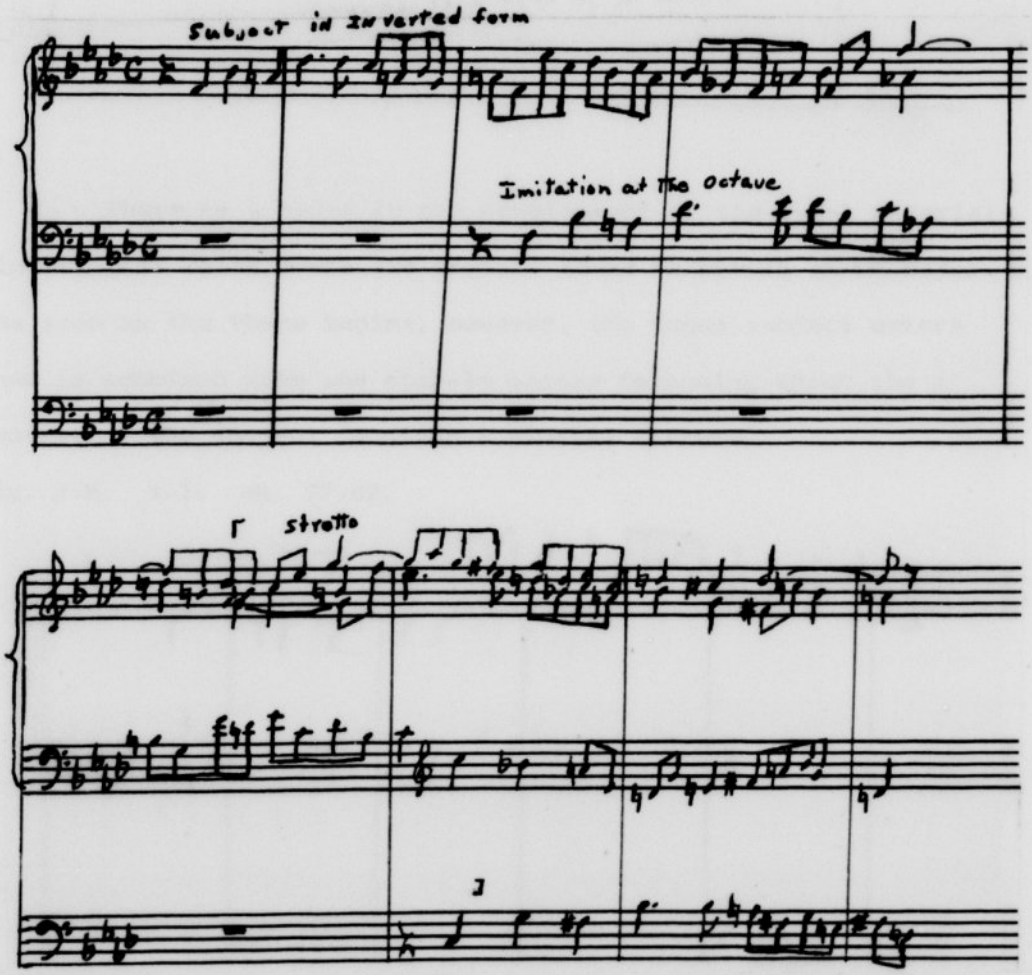
Ex. 2-5. I-1: mm. 52-60.



By means of the procedure described in examples 2-4 and 2-5, the fugue is reactivated. Measure 60 marks the beginning of the development section. Another fugal exposition is heard. This

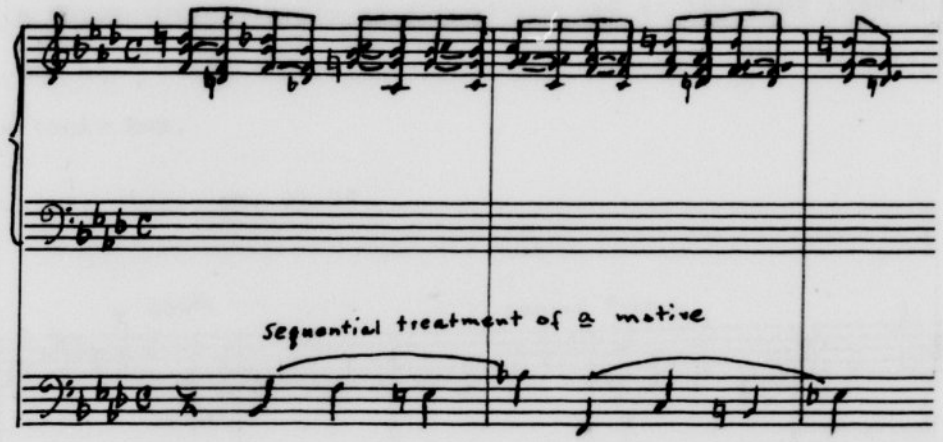
time the inverted form of the subject is used. This exposition differs from the initial exposition in that the tonal conventions of a strict fugal exposition are relaxed. The differences may be observed in the voice entries and in the absence of tonal stability. Such a procedure allows for the kind of tonal freedom which normally characterizes sonata-allegro form developments. Mendelssohn presents the theme in a two-voice stretto at the fourth at the time interval of one measure.

Ex. 2-6. I-1: mm. 60-67.



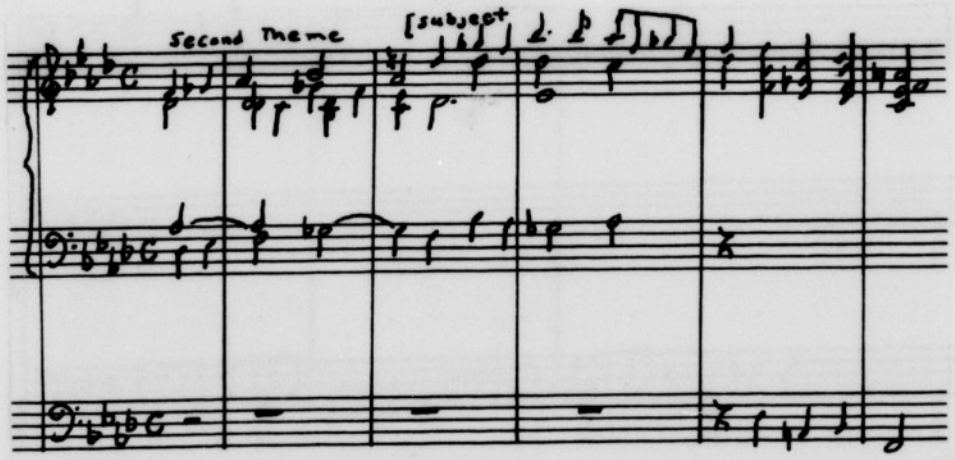
Sequential treatment of the a motive takes place in the following example.

Ex. 2-7. I-1: mm. 71-73.



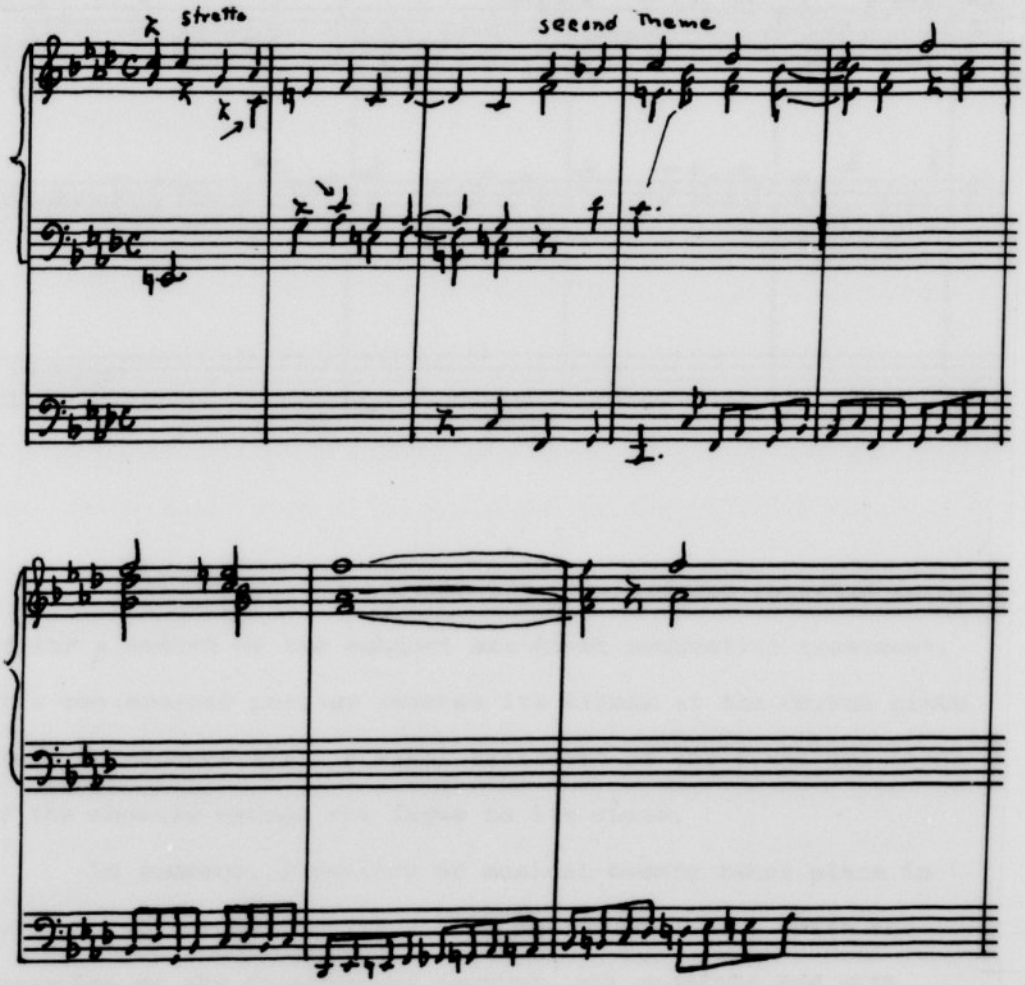
There is a pause in the development of the fugal material in measures 76-78 where the chorale theme reappears in D^b major. As soon as the theme begins, however, the fugue subject enters and is combined with the chorale phrase following which the a motive of the subject is given a chordal texture.

Ex. 2-8. I-1: mm. 77-82.



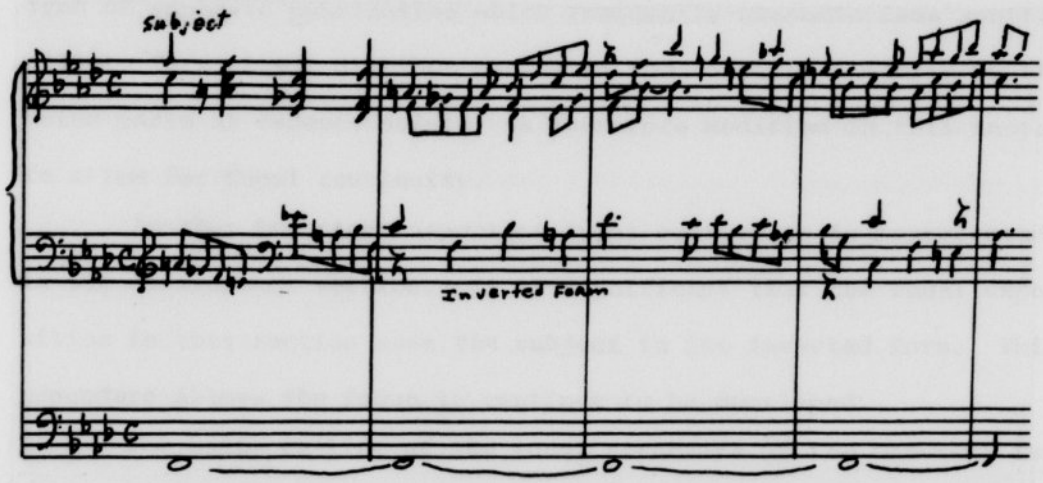
The statement of the chorale phrase on the dominant, in measures 87-91, provides the tonal preparation for the recapitulation, which begins in measure 91. Here the subject is presented in a three-voice stretto at the octave and at the time interval of one-half measure. At measure 93, the second theme appears in the tonic key.

Ex. 2-9. I-1: mm. 91-98.



Characteristically, the final section of a fugue displays a heightened sense of contrapuntal intensity. At measure 107, the original and inverted forms of the subject are combined in a two-voice stretto at the octave and at the time interval of one measure. This activity takes place over a tonic pedal point.

Ex. 2-10. I-1: mm. 107-111.



In the following section the original and inverted forms of the a motive of the subject are given sequential treatment. This ten-measure passage reaches its climax at the German sixth chord in measure 121. A final statement of the first two lines of the chorale brings the fugue to its close.

In summary, a variety of musical events takes place in I-1. Formal divisions are easily distinguishable. With the exception of the development section, all sections end with

authentic cadences. In all cases the cadences do one of two things; either they overlap harmonically with the section to follow, or the rhythmic motion of the voice parts at the formation of the cadence is continuous for several beats beyond the beginning of the section which follows. Consequently, throughout the entire movement there is no moment of silence. Rhythmic continuity of this type is normally associated with fugal procedures. At the same time, the type of emphatic punctuation which frequently characterizes sonata-allegro form (i.e., distinct pauses in the rhythmic activity of the voice parts at cadence points) is therefore modified in this instance to allow for fugal continuity.

Another important aspect of fugal continuity is represented in the development section. It is significant that the fugal exposition in this section uses the subject in its inverted form. This procedure allows the fugue to continue to be developed.

The basic outline of the tonal structure of the movement is that of sonata-allegro form. This is evidenced by the key area of the second theme when it is presented in the relative major of the minor tonic in the exposition and its presentation in the tonic in the recapitulation.

The character of the recapitulation is clearly that of the final section of a fugue. There is great concentration of contrapuntal devices. Compared to the development section the first stretto of the recapitulation is separated by a shorter time interval.

In this movement both fugue and sonata-allegro form retain their integrity.

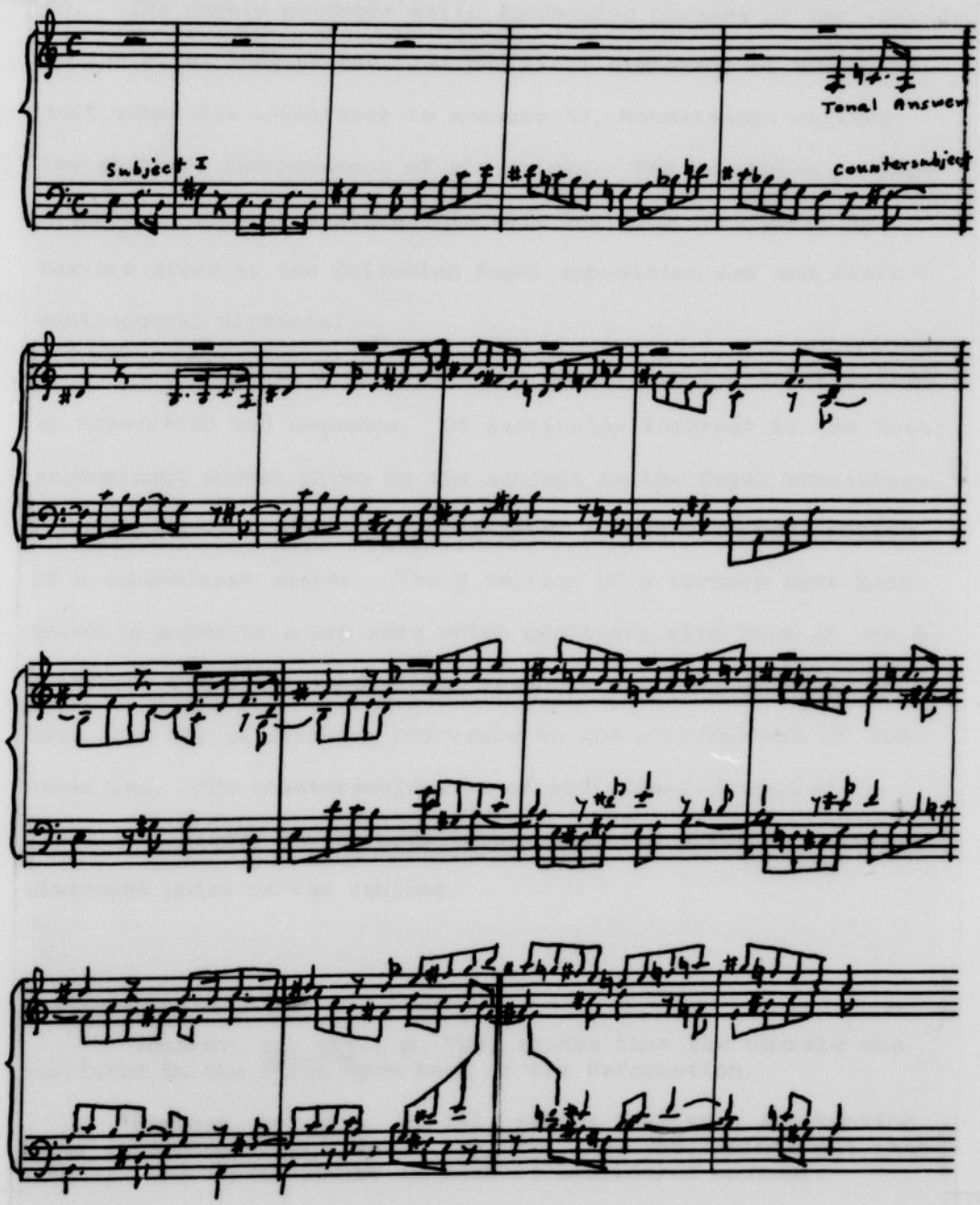
CHAPTER III

AN ANALYSIS OF FUGAL PROCEDURES IN THE TERNARY FORM MOVEMENTS IN THE MENDELSSOHN SONATAS

The use of fugal procedures in a ternary form movement presents a slightly different picture from that of its use in sonata-allegro form. Generally, formal problems are not as severe since the A section comes to a full close. One of the main concerns involved is textural transition. Fugal procedure used in the ternary form movements will be discussed from this standpoint.

The contrasting section of III-1 is a fugato which follows certain procedures associated with a double fugue over a chorale. The first theme of the B section is given a fugal exposition beginning in measure 24. Because the A section has come to a full close no formal problem of transition exists. In the following example two specific techniques of melodic organization, repetition and sequence, are observable. Syncopation gives to the countersubject a rhythmic impulse which is opposed to that of the subject. As can be seen, the subject and countersubject repeat their head motives.

Ex. 3-1. III-1: mm. 24-40.



Toward the end of the final entry of the exposition the chorale, Aus tiefer Not schrei ich zu dir, enters in measure 40.[1] The fugato proceeds while successive phrases of the chorale appear at various stages. As the final statement of the subject makes its appearance in measure 52, Mendelssohn relaxes the rhythmic independence of the voices. The remaining passage assumes a chordal texture. In this instance, the shift in texture gives to the following fugal exposition new and fresh contrapuntal emphasis.

The subject of the following exposition is characterized by repetition and sequence. Of particular interest is the total subdominant answer given to the subject in the fugal exposition.[2] Formal considerations may have entered in Mendelssohn's choice of a subdominant answer. The B section of a ternary form most normally moves to a key area which contrasts with that of the A section. The total subdominant response which Mendelssohn here uses is a way of avoiding reference to and overemphasis of the tonic key. The countersubject is of individual character in its use of slower moving note values compared with the uniform sixteenth notes of the subject.

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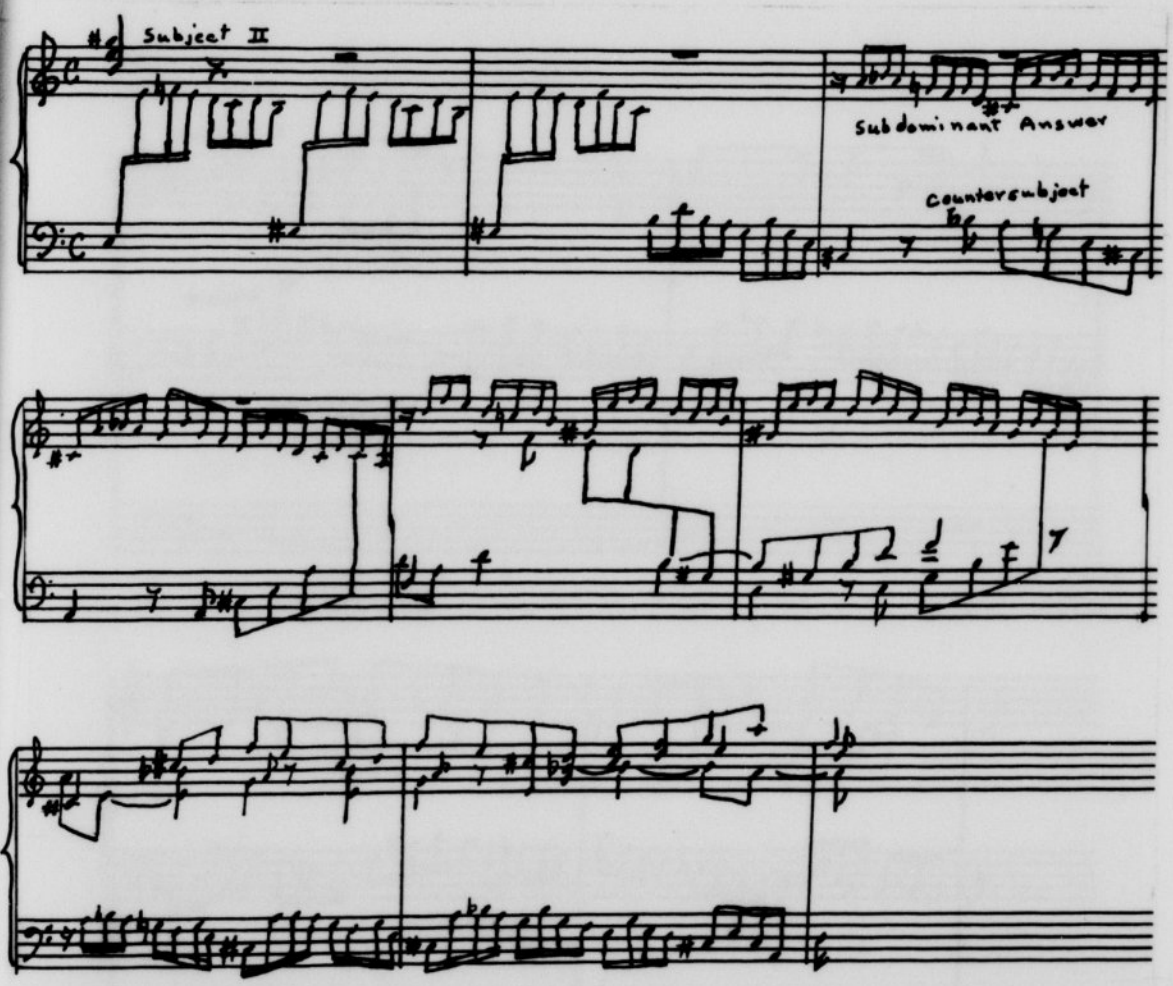
[1]Edwards, op. cit., p. 798, states that the chorale was published in the first hymn book of the Reformation.

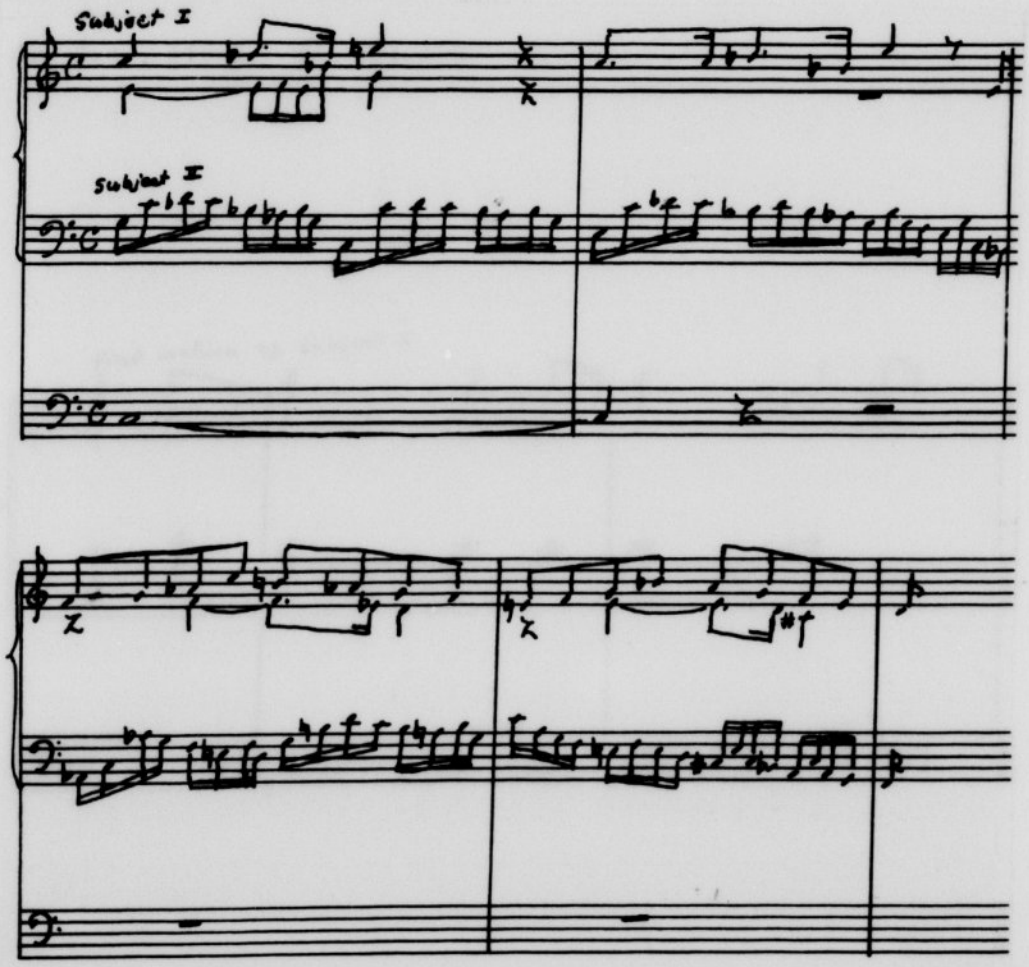
[2]Eschman, op. cit., p. 151, states that such a situation is of rare occurrence. Berry, op. cit., p. 385, points out that a total subdominant answer in Bach is considered unusual.

Ex. 3-2. III-1: mm. 59-67.



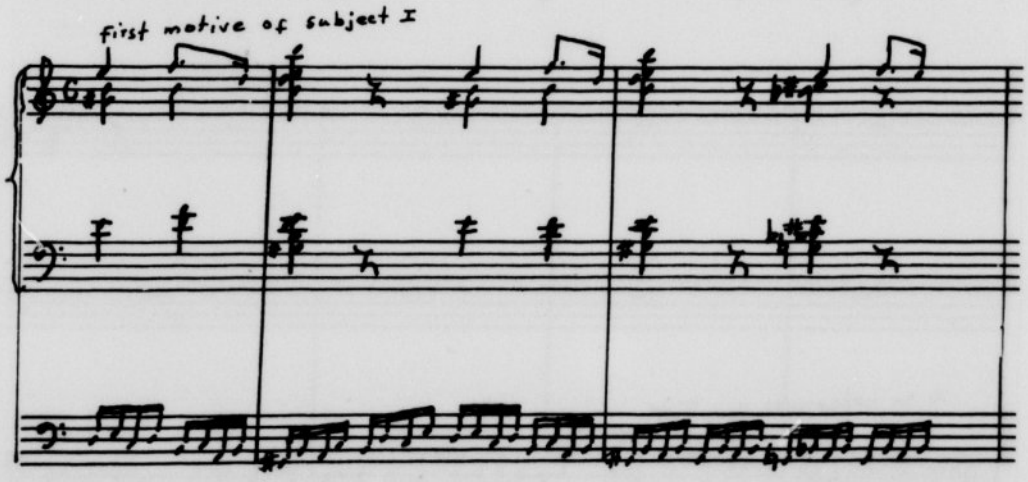
Several statements of the subject follow. At measure 81 the subjects are combined. The combination is later inverted at the fifteenth (measure 86).

Ex. 3-3. III-1: mm. 81-85.

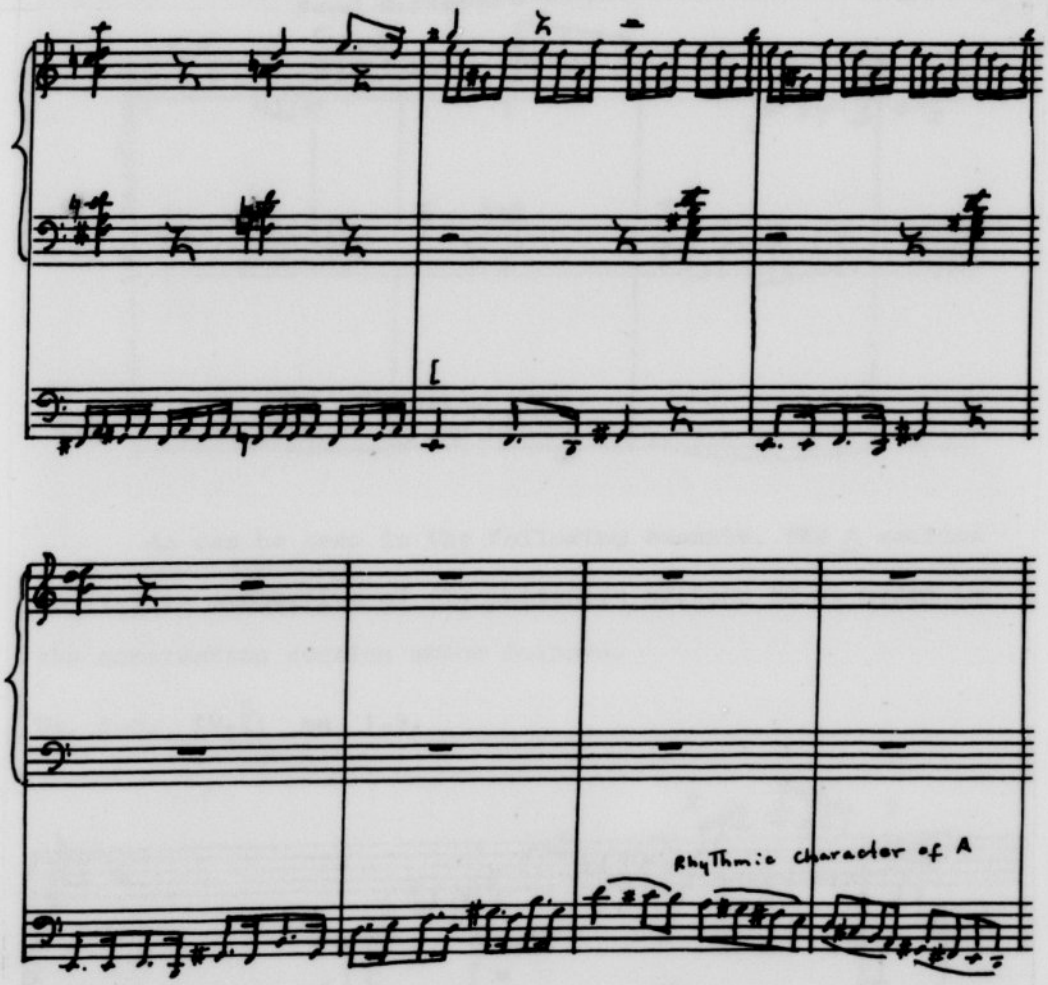


The contrapuntal fabric is gradually dissolved. At measure 104 the first motive of the subject of the first exposition is given a chordal texture. Following this, all except the bass voice drop out. The characteristic dotted rhythm of the subject gradually works itself into the rhythmic character of the homophonic section which follows.

Ex. 3-4. III-1: mm. 104-113.

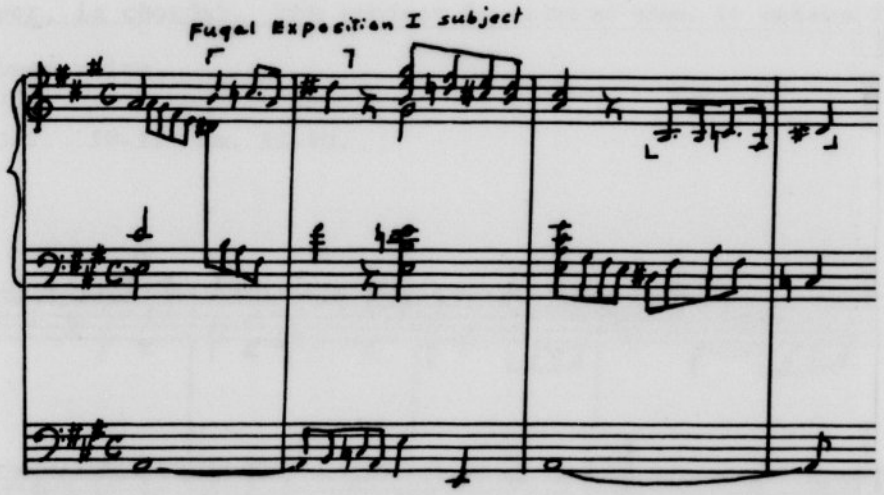


Ex. 3-4. III-1: mm. 104-113, continued.



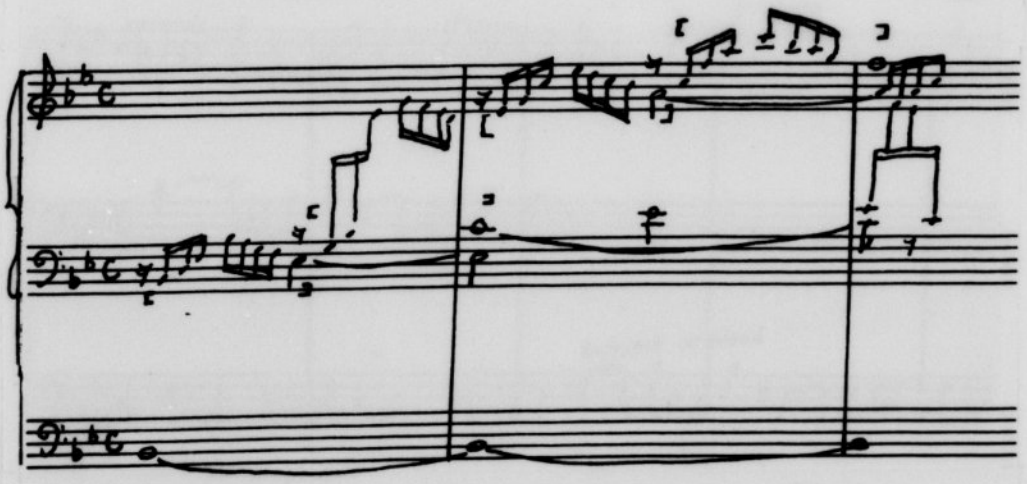
The theme of the first fugal exposition is given brief reference in the return of A.

Ex. 3-5. II-1: mm. 128-131.



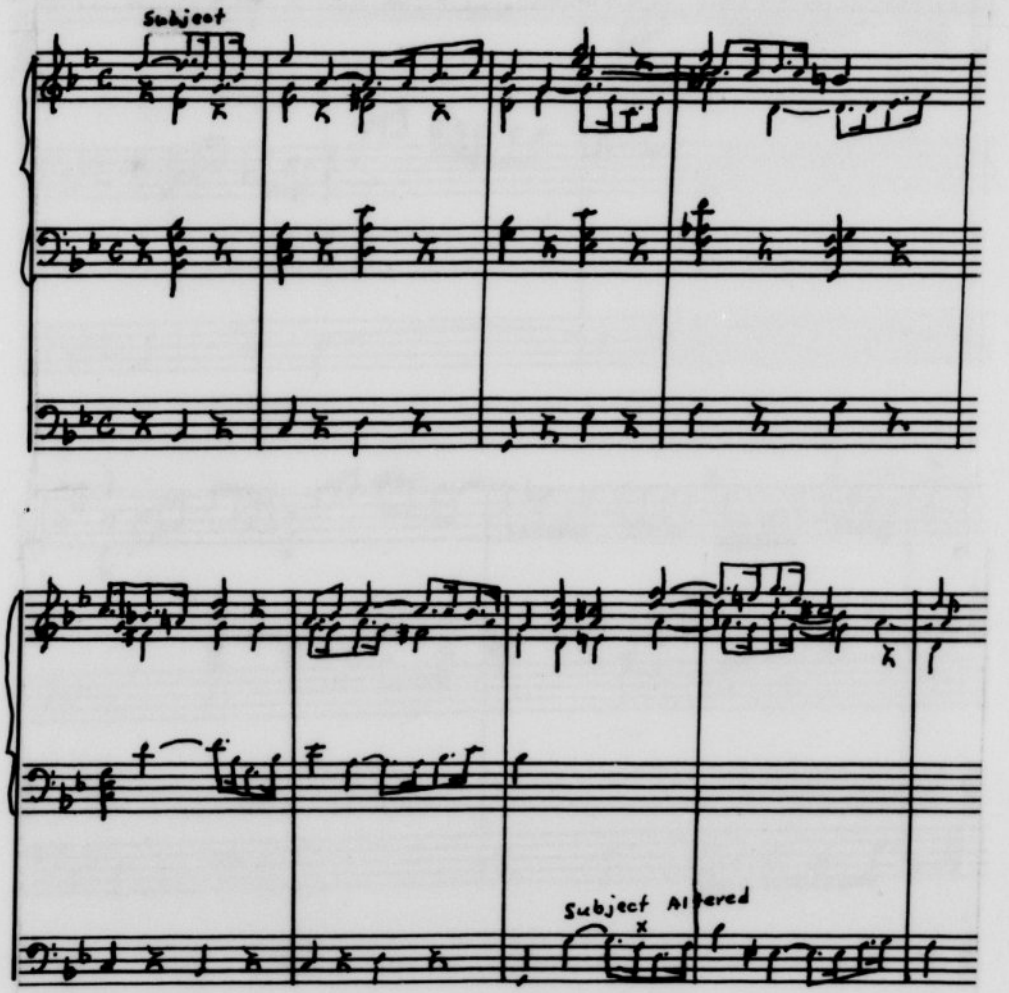
As can be seen in the following example, the A section in IV-1 is suggestive of the imitative writing to be heard in the contrasting section which follows.

Ex. 3-6. IV-1: mm. 1-3.



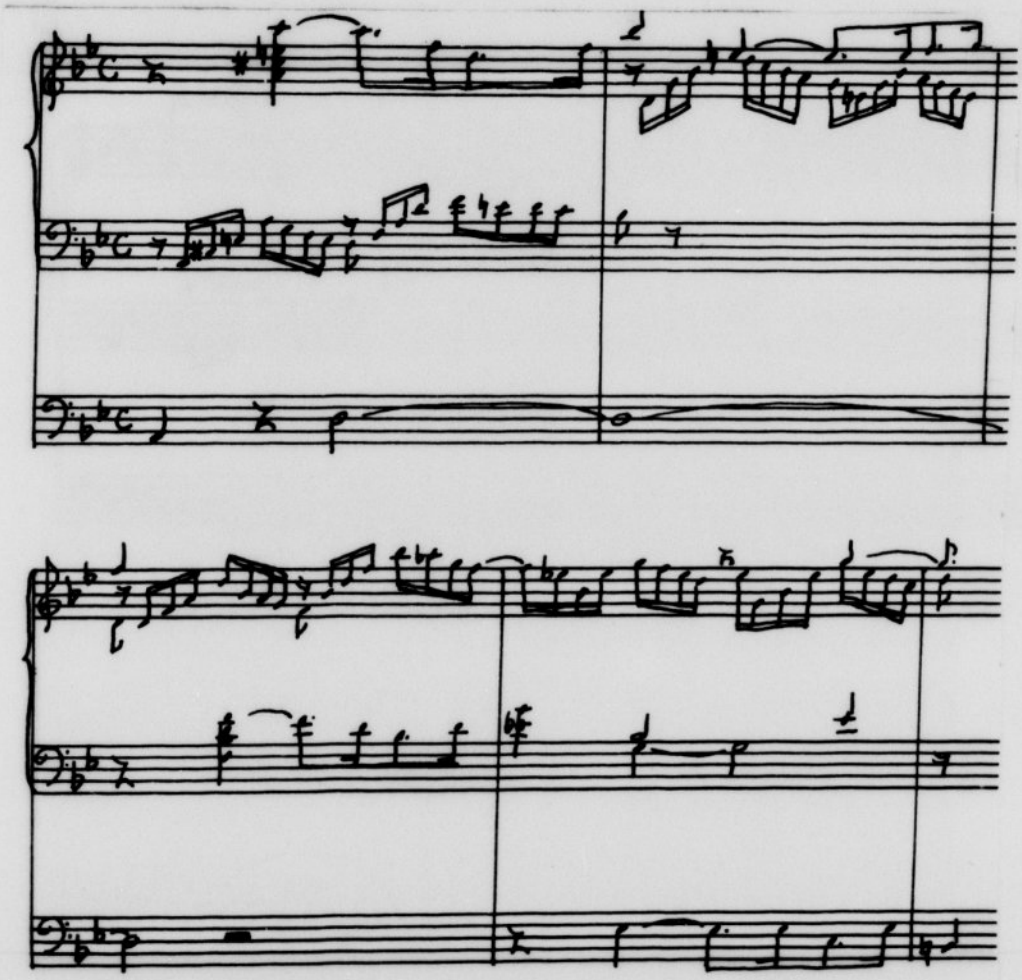
The thematic material of the contrasting section in IV-1 is given a fugato-like presentation. The successive entries of the exposition follow the tonal procedures of fugue in the sense of tonic-dominant alternation. The general textural framework, however, is chordal. The subject is altered when it enters in the bass voice.

Ex. 3-7. IV-1: mm. 22-30.



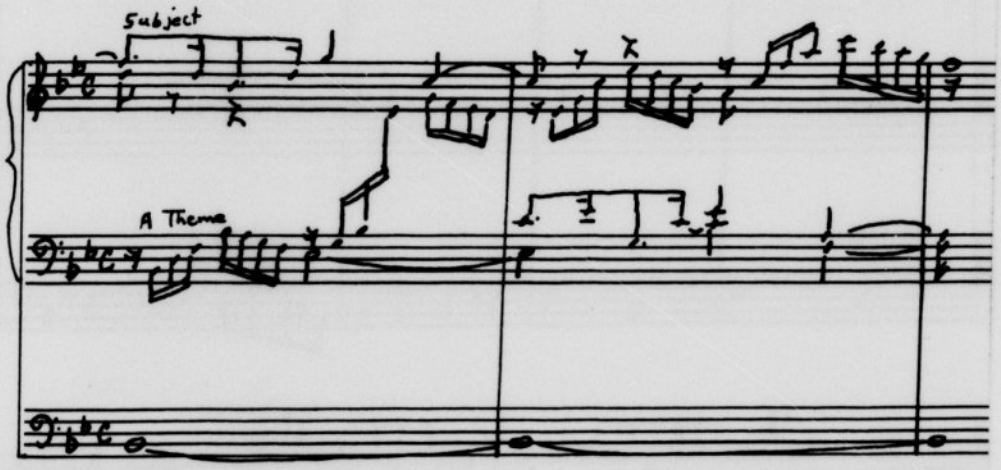
Several measures of motivic play follow. At measure 49, the movement assumes a more contrapuntal texture. The A theme is combined with the fugato theme at measure 49. Invertible counterpoint at the tenth can be seen.

Ex. 3-8. IV-1: mm. 49-53.



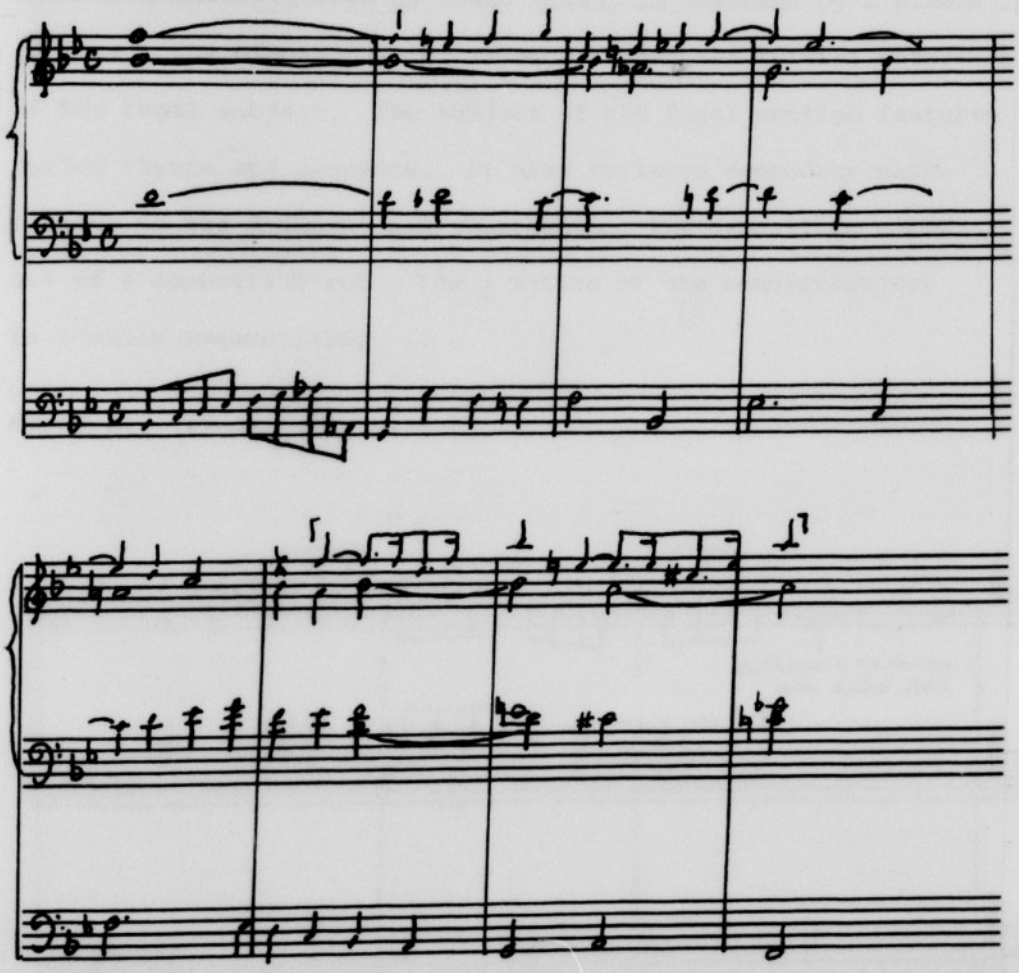
At the return of A at measure 63, the themes continue in contrapuntal combination in the tonic key.

Ex. 3-9. IV-1: mm. 63-65.



At measure 66, the contrapuntal texture moves to a more homophonic one.

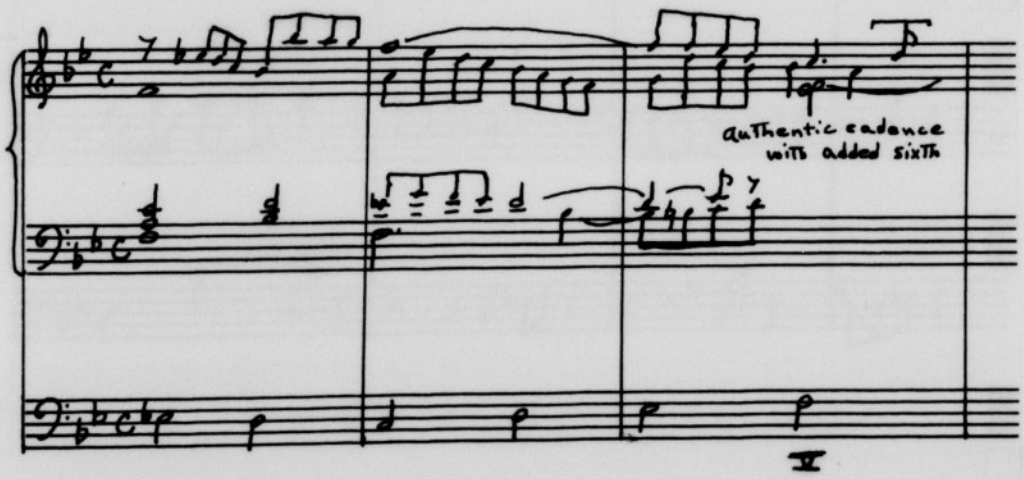
Ex. 3-10. IV-1: mm. 66-73.



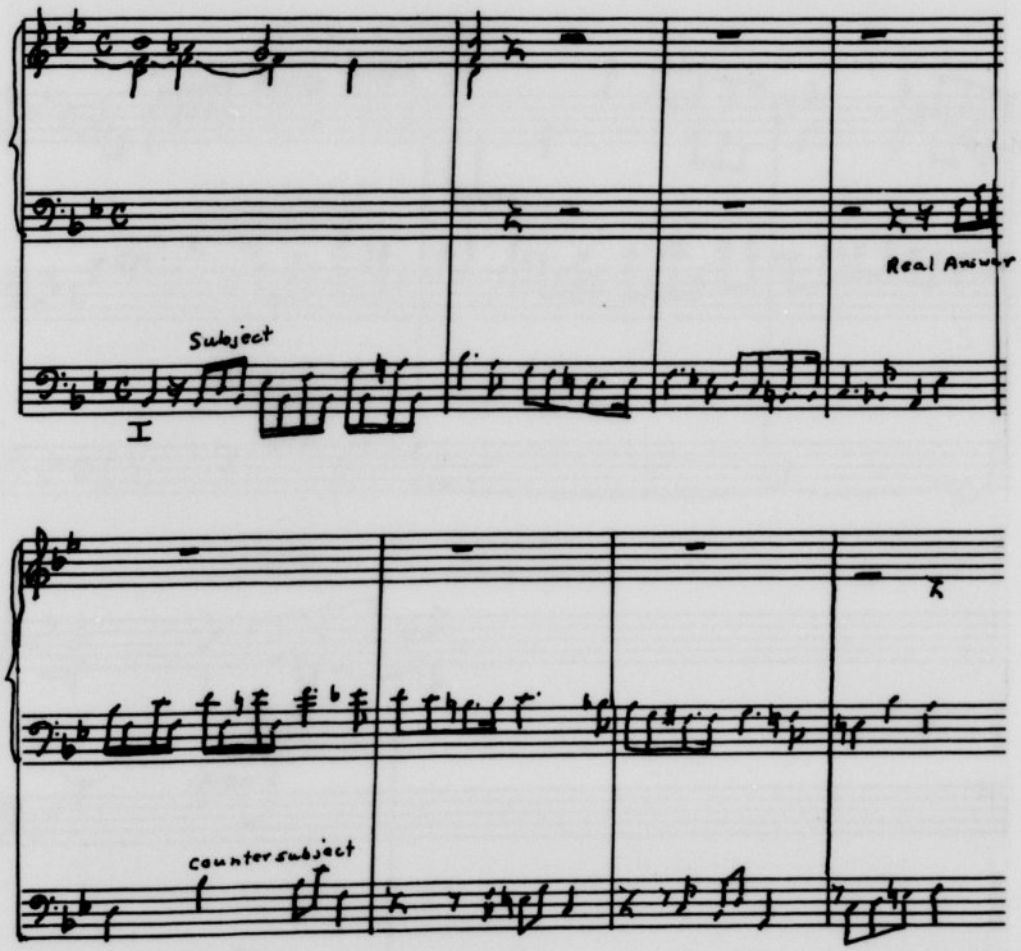
At measure 75 the A theme reappears. Both A and B themes continue. Following a series of descending chromatic chords, an exact repetition of the last two measures of the original A section closes the movement.

At the conclusion of the A section of IV-4-22, the final authentic cadence, with an added sixth, is extended by a plagal cadence. The plagal cadence extends beyond the initial entry of the fugal subject. The subject of the fugal section features dotted rhythm and sequence. It also reflects secondary modulations to the dominant and supertonic. The exposition makes use of a countersubject. The a motive of the countersubject is treated sequentially.

Ex. 3-11. IV-4: mm. 19-21.

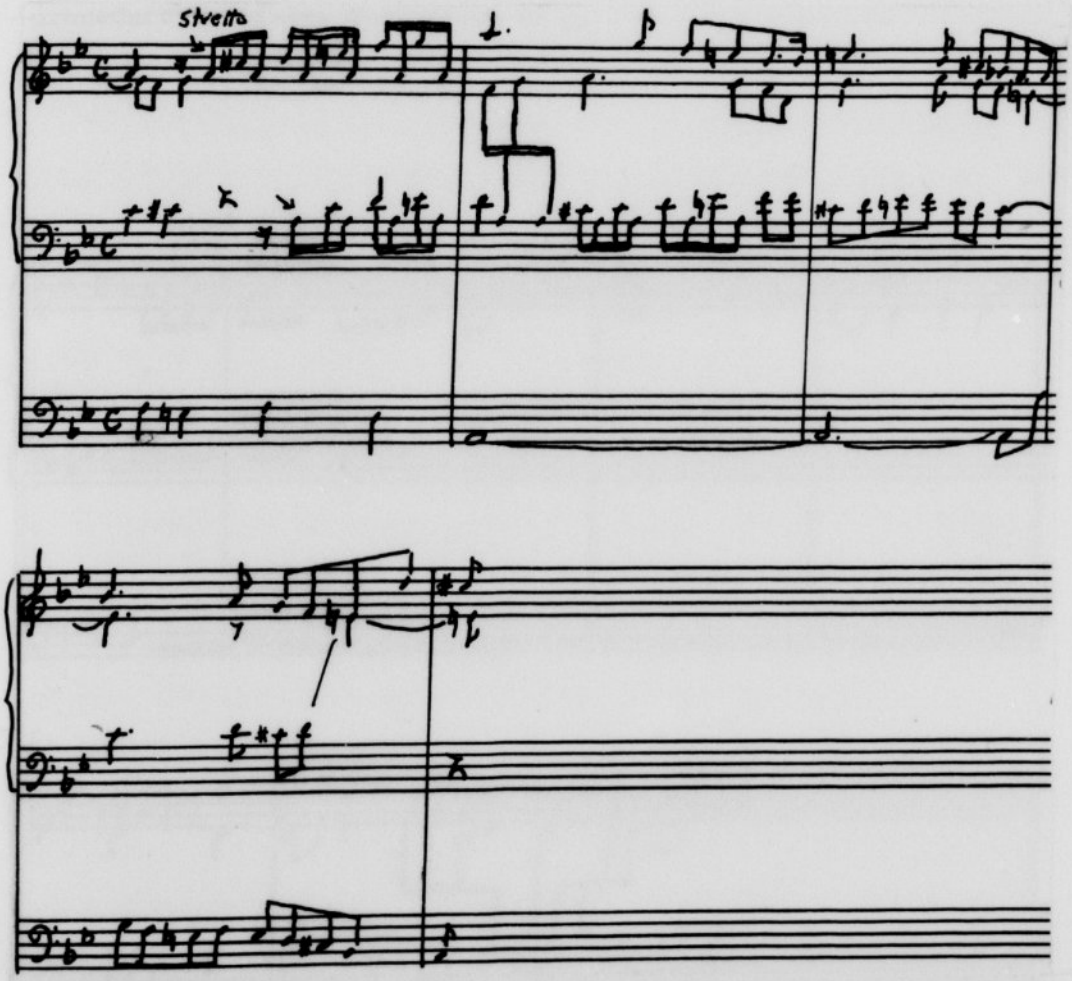


Ex. 3-11. IV-4: mm. 22-29, continued.



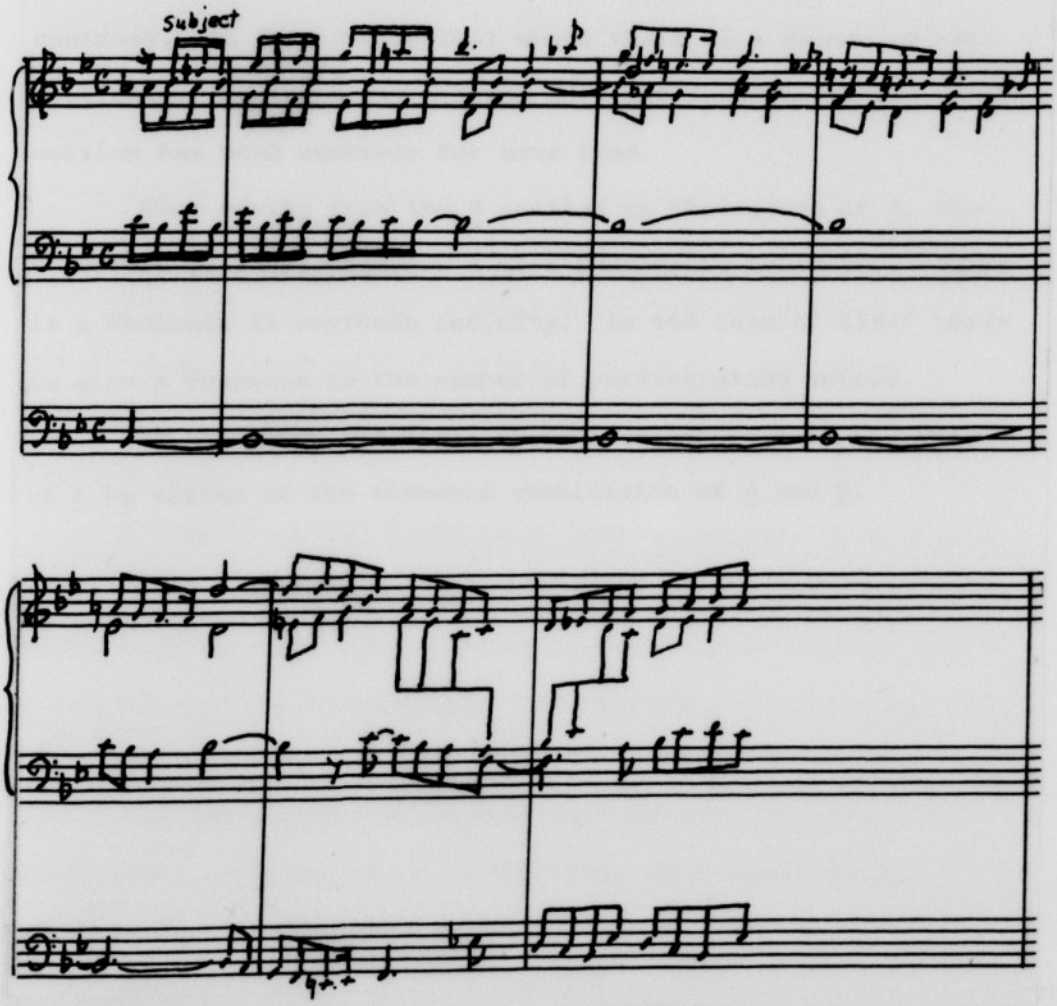
At measure 48 the subject is heard in a two-voice stretto at the time interval of one beat.

Ex. 3-12. IV-4: mm. 48-52.



At measure 76 the dissolution of the contrapuntal texture begins to take place. The final statement of the subject in the soprano voice is given a chordal texture. The bass voice consists of a tonic pedal extended by a fragment of the subject. A brief passage based on free material follows. This procedure initiates the return of A.

Ex. 3-13. IV-4: mm. 76-82.



The fugal procedures in the ternary form movements share a common element. It is the B section in which fugal procedures are found. Having a fugal B section rather than a fugal A section avoids the problem of resuming the fugue after interruption.

In the case of IV-1 and IV-4, the A section contains passages of imitation.

No change of tonality occurs at the point of transition from A to B. It is felt that this procedure avoids excessive contrast. In the case of IV-1 where there is a change of key, distinctive contrapuntal writing does not occur until the B section has been underway for some time.

When moving from the B section to the return of A, the B section gradually assumes a more homophonic character. There is a decrease in rhythmic activity. In the case of III-1 there is also a decrease in the number of participating voices.

In all cases the fugal thought continues into the return of A by virtue of the thematic combination of A and B.

CHAPTER IV

TONALITY IN THE MENDELSSOHN SONATAS

The effective unification of a highly diverse series of musical events is essential to insure a feeling of totality. Tonality functions as a primary coordinator of this totality. Tonality propels and shapes form in that it helps to delineate sections of a composition. By the process of change of focus of the tonal organization - the device of modulation - the need for variety can also be satisfied. Tonality, then, functions as an agent of unification, and at the same time creates variety within this unity. Within tonality lies the potential for constructing and stabilizing a large form. Its circuitous path may be generally described as being an initial definition of a key, a move to other tonal areas, and an eventual return to the original key.

Tonality in the Mendelssohn sonatas appears to be influenced by the modified forms employed and by the use of opposing textures within the same movement. A variety of overall formal plans are used in the sonatas. The following table reveals that no two sonatas are similarly organized.

One can safely assume that Mendelssohn, like the great Classicists, recognized the stabilizing characteristic of tonality in the total form of a multi-movement work. The key

TABLE 1

ANALYTICAL DATA ON THE MENDELSSOHN SONATAS

Sonata	Movement	Time Signature	Tempo	Tonality	Form
I	1	4/4	allegro moderato e serioso	f minor	modified fugue
	2	3/8	adagio	A^{b} major	binary
	3	4/4	andante	f minor	continuous recitative
	4	2/2	allegro assai vivace	F major	continuous toccato
II	1	4/4	grave	c minor	one-part introduction
	2	2/4	adagio	c minor	binary
	3	3/4	allegro maestoso e vivace	c major	ABABA rondo
	4	2/2	allegro moderato	c major	fugue
III	1	4/4	con moto maestoso	A major	ternary
	2	3/4	andante tranquillo	A major	binary
IV	1	4/4	allegro con brio	B^{b} major	ternary
	2	4/4	andante religioso	B^{b} major	binary
	3	6/8	allegretto	F major	binary
	4	4/4	allegro maestoso	B^{b} major	ternary
V	1	2/2	andante	D major	chorale introduction
	2	6/8	andante con moto	b minor	modified rondo
	3	4/4	allegro maestoso	D major	modified sonata-allegro
VI	1	2/2	andante sostenuto (varies)	d minor	chorale with variations
	2	3/4	sostenuto e legato	d minor	fugue
	3	6/8	andante	D major	binary

relationships in the Mendelssohn Sonatas follow the usual types found in Classical literature. There are numerous examples in Classical sonata literature which, like the Mendelssohn Third Sonata, do not utilize a change of key between movements.[1] Others, like the Second Sonata and the Sixth Sonata, have only a change of mode. The use of closely related keys, as in Mendelssohn's First and Fourth Sonatas, is very common.

It is when one looks at the relationship of keys within specific movements of the Mendelssohn sonatas that one becomes aware of some degree of individual treatment. Traditionally in Classical sonata movements, thematic contrast is achieved not only through the character of the individual material, but also by the procedure of utilizing different keys for the presentation of these materials. Two of the large-scale movements in the Mendelssohn Sonatas make use of this plan. In the two large-scale movements which use a new key for the second theme, one key is the relative major of a minor tonic, and the other is the relative minor of a major tonic. The former follows traditional procedure. In the latter instance, more cases are found where the move from the tonic major is to the dominant. There are some Classical sonatas, which are similar to the latter instance of the Mendelssohn sonata, in that they also use other key

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[1]William S. Newman, The Sonata in the Classic Era (Chapel Hill, The University of North Carolina Press, 1963), p. 9. "In Haydn's 39 keyboard sonatas with 3 or 4 movements, over 40 per cent have no change either of key or mode. 32 per cent of Beethoven's . . . and 10 per cent of Mozart's."

relationships for the first and second themes. Those movements in the Mendelssohn sonatas which use contrasting keys for opposing material are given below.

SONATA	TONALITY OF FIRST THEME	TONALITY OF SECOND THEME
I-1	f minor (m. 1)	A^b major (m. 40)
IV-1	B^b major (m. 1)	g minor (m. 22)

A more noticeable tendency, in the large-scale movements, is for Mendelssohn to employ the same key for sharply opposing material. The movements which exemplify this technique are given below.

SONATA	TONALITY OF FIRST THEME	TONALITY OF SECOND THEME
I-4	F major (m. 1)	F minor (m. 68)
III-1	A major (m. 1)	a minor (m. 24)
IV-4	B^b major (m. 1)	B^b major (m. 22)
V-3	D major (m. 1)	D major (m. 30)

It is felt that the consistency of tonality in I-4 may possibly be related to the enriched tonal organization of the first theme. Beginning in F major, there is a gradual change of tonal focus to the submediant major, D, in measure 23. Through a harmonic process of a shifting series of diminished seventh and major-minor seventh chords, a new tonal level, D^b major, is reached in measure 39. This immediate thrust of tonal fluctuation almost necessitates the second set of material being presented in the tonic key.

In the cases of III-1 and IV-1, the approach of maintaining the same key for contrasting material may have been taken in consideration of larger structural concerns. These movements are of ternary design. The B sections are a double fugato and extended fugato respectively. Accordingly, two different textures are represented. Since there is a full close of the A section in both instances, a change of key to a closely related center could quite easily be made. However, an abrupt change of key and texture, at this point, would have created too much contrast.

V-3 represents something quite different. It is in modified sonata-allegro form. The first theme comes to a close with a perfect authentic cadence. Without the benefit of transition, the second theme appears; it is in sharp contrast to the first. A change of key again, or modulation as in the preceding case, would have created excessive contrast.

The overall tonality of the Mendelssohn sonatas is consistent with traditional Classical usage. The large-scale movements, however, are cast in designs which do not utilize transitional passages. Consequently, tonal stability assumes a special role in these sonatas. Not modulating between contrasting sets of material which are modulatory in themselves is an important means of achieving continuity.

SUMMARY AND CONCLUSIONS

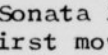
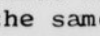
As was seen in the preliminary discussion of the fugue, the contrapuntal techniques inherent in the fugue lend themselves to valid use in a variety of styles and circumstances. The procedures of fugue have occupied an important position in organ literature. Mendelssohn has used the techniques of the fugue in Six Sonatas for Organ, and adapted them to suit his own purposes.

In their cumulative application, the use of fugal procedures in the Mendelssohn sonatas represents an important aspect of fugue - its use in multi-movement works. Specifically, fugal procedures are used within the context of sonata-allegro form, ternary form, and free fugal movements. The primary concern of this paper has been its use in the multi-thematic movements.

Fugal procedures undergo some modification when used in multi-thematic forms. Correspondingly, adjustments take place in the multi-thematic forms. In the sonata-allegro form, the primary concern is that of resuming the procedures of fugue after interruption. Fugal continuity, therefore, assumes special importance. In this regard, it appears significant that in the Mendelssohn sonatas, the B section of the ternary form movements is treated fugally. Fugal procedures are continuous at the return of A.

It is clear that Mendelssohn was fully aware of the problem involved in an effective amalgamation of opposing textures. The majority of the fugal portions of the sonatas are subtly prepared by previous sections which are imitative to a greater or lesser degree. Another evidence is the fact that the end of a homophonic passage normally extends beyond the initial entry of a fugal subject.

Three particular techniques of melodic organization are observable in the fugal themes. They can be described as exact or varied repetition of motives; extension of motives by sequential treatment; the use of the rhythmic figure ♩ ♪ or its equivalent. Concerning the latter technique, Orlando Mansfield states:

> There can be no doubt that in his Organ Sonatas Mendelssohn has shown the wonderful possibilities of the organ in the direction of rhythm. Take for instance the finely contrasted rhythms of the subjects of the first movement of the 4th Sonata, . . . or the subjects of the Finale of the 1st Sonata. To figures having  or its equivalent as a final rhythm, Mendelssohn seems to have been particularly partial. Thus we have  greatly in evidence in the Allegro vivace of the 2nd Sonata;  is the rhythm of the first figure of the first fugue subject in Sonata 3;  is the rhythm of the second subject of the first movement of the 4th Sonata; while the final fugato of the same work rejoices abundantly in  . All these are but different expressions of the same idea, - derivatives of the same rhythmical root.[1]

The contrapuntal devices of inversion, invertible counterpoint, stretto, and thematic combination are found in the sonatas. Thematic combination may be considered a feature. Stretto appears to be a favored device for sets of entries.

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[1]Mansfield, op. cit., p. 573.

Although traditional sonata-allegro form is not the predominating formal plan of the large-scale fugal movements, the essential feeling of certain conventions of Classical sonata-allegro form pervades them. This is most readily seen in the consistent use of sharply opposing material (which is developed to some extent), and the tonal organization. The contrasting textures contribute to the total dramatic effect usually generated in sonata-allegro form movements.

The extensive use of fugal procedures in multi-thematic forms poses several structural problems. No doubt, this concern, more than any other, influenced Mendelssohn's choice of forms. It seems reasonable to interpret Mendelssohn's lack of consistent use of traditional sonata-allegro form in this light.

Mendelssohn has exercised considerable freedom in the manipulation of two texturally opposing processes. One can conjecture that had Mendelssohn lived longer, perhaps he would have attempted new levels of textural fusion.

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